1954 -1955

CALIFORNIA SCHOOL OF FINE ARTS

csfa

Affiliated with the Western College Association and the University of California

Founding Member of the National Association Schools of Design

Accredited as a Specialized Institution to grant a Degree of Bachelor of Fine Arts

800 Chestnut Street, San Francisco 11, California
Telephone ORdway 3-2640

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SAN FRANCISCO ART INSTITUTE

By registering for classes, the student confirms that he is familiar with this catalogue and that he agrees to its conditions.

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PROGRAM

The California School of Fine Arts offers professional training in three departments. The Department of Painting, Sculpture, and Graphic Arts covers pictorial and sculptural representation, composition, and expression with emphasis on both experimentation and craftsmanship. The Department of Design for Commerce and Industry offers comprehensive training in illustration, advertising art and lettering, design for use, ceramics, and allied fields. The Department of Photography stresses technique, communication, and creative seeing.

Many basic courses are shared by all departments during the first two years of the complete four-year program. Electives increase during the second two years to allow for the development of individual interests and skills. The Bachelor of Fine Arts degree program expands strictly professional training into the fields of history, communication through language, psychology, and science. It centers on the contribution of the creative personality to the progress of Western civilization. The BFA program may be taken together with major studies in any of the three departments. Valuable in itself, it also serves as preparation for a teaching credential or for advanced academic work. By special arrangement, courses required for teaching credentials may be taken elsewhere within the four years of the school's programs.

The diagram on pages 10 and 11 illustrates the structure of these programs. Most of the courses shown there and described below may also be taken singly by students with special backgrounds and interests, with or without academic credit, upon approval by Faculty Advisor.

Classes meet between 9 and 12, 1 and 4 Monday through Friday, and 7 and 10 Monday through Thursday evenings. They are measured in standard academic credit units. One unit represents three academic hours of work per week for one term of 18 weeks. This work may consist of a three-hour class period under instruction, three hours of studio or home work in connection with such classes, or of a one-hour lecture or demonstration with two hours of outside sudy. Electives include studio periods. Studio periods are available only to students enrolled in classes of which these are part.

Eligibility for the Bachelor of Fine Arts Degree requires graduation from high school and the successful completion of four years of study of 120 units of credit, 40 of which must be in the humanities, and 80 in the professional art field. The Certificate of Completion is granted to students who have completed 120 units of study in any chosen field including at least 6 units of the first and second year art courses in the humanities. Transfer credits from other institutions or equivalents are applicable to these requirements upon approval by the Director. No degree or certificate can be granted unless applicant has studied at the School for at least one year.

GENERAL DESCRIPTION OF COURSES

DAY CLASSES
FIRST YEAR COURSES

"a" denotes Fall only, "b" denotes Spring only.
Credit units indicated are semester units.

1 DRAWING — 4 units
Rendering of physical appearance in terms of line and area, space and texture, light and shade. Problems in observation and expression. Various media.

2 COLOR — 1 unit
Investigation of the technical, spatial and emotional aspects of color. Watercolor, collage, and transparencies.

3 DESIGN — 3 units
Compositional manipulation of visual material. Line shape, color, texture, space, and objects related to two-dimensional design.

4 WORKSHOP 1 — 1 unit
Introduction to design in three dimensions. Paper, wood, metal, clay, plaster, plastics, hand and power tools used in preparation for sculpture, design for use, and for an understanding of solid form in graphic presentation.

5 COMPOSITION — 2 units
Integration of courses 1 to 4 in terms of an imaginative and expressive use of the pictorial area introduces craftsmanlike use of transparent and opaque watercolors in preparation for painting.

10a DRAFTING AND PERSPECTIVE — 2 units
Problems in scale drawing, orthographic and three-dimensional projection. Control of drafting implements.

11b INTRODUCTION TO PRINTING — 2 units
Survey of reproduction processes and typography. Practical work with type setting and printing. Visits to printing plants.

15 CERAMICS 1 — 2 units
Preparation of clay, coil and wheel methods, firing and basic glazing.

20 PHOTOGRAPHY 1 — 2 units
Introduction to Photography. The fundamentals of the photographic process. Technique and craftsmanship of view and miniature cameras. The zone system of visualization. Emphasis on the technique of the fine photographic print. Laboratory, studio and field practice.

30 ENGLISH 1 — 2 units
Conceptual communication through the spoken and written word, with reference to art critisism and the communication of ideas.

31 HISTORY I 1 unit
The sequence of events in Western History. The simultaneity of political, economic, artistic, and scientific developments. The role of the outstanding personality. The problem of conformity and innovation.

32 INTRODUCTION TO ART 1 unit
Definitions of art. The function of the school and the meaning of its curriculum. Art as a profession. Various concepts of art appreciation.
The contemporary scene. Its roots in primitive, classic, medieval, renaissance and baroque conceptions. The influence of romantic and scientific ideals of the nineteenth century.

SECOND-YEAR COURSES

50 LIFE DRAWING 2 units
Studies from the posed model in various media.

51 ADVANCED DRAWING 3 units
Work from nature and imagination in black-and-white and water color. Analysis of form in terms of traditional and contemporary ideas of expression and communication.

52 PAINTING FUNDAMENTALS 4 units
Introduction to painting in all media. Techniques of preparation and execution.

53 BEGINNING SCULPTURE 2 units
Elementary consideration of form relating to modelling in clay. Work from the human figure.

54 WORKSHOP II 2 units
Continuation of No. 4, with special reference to the manipulation of light as an element of design. Mobiles.

60b ADVANCED DRAFTING 1 unit
Continuation of No. 10, with emphasis on professional practices.

61a COLOR THEORY 2 units
Scientific investigation into color systems and measurement.

62b ANATOMY 1 unit
The structure and articulation of the human body.

63 BEGINNING ADVERTISING LAYOUT 4 units
Introduction to design for newspaper, magazine, and direct mail advertising. Media for reproduction and production methods.

64 LETTERING I 2 units
Construction of individual letter forms. Spacing. Preliminary consideration of lettering and type in relation to advertising art.

65 CERAMICS II 4 - 6 units
Wheel and mold methods. Preparation of glazes. Introduction to decorating techniques.

70 PHOTOGRAPHY II 7 units
Advanced photographic techniques. Flash. Color transparancies. Artificial and studio lighting. Copy work.
Aesthetics for Photography. Lectures and seminars relating general artistic and design fundamentals to the medium of photography. History of photography. Laboratory, studio, and field practice.

80 ENGLISH II 2 units
Practice in speaking and writing with special attention to symbolism. Criticism and poetry. Selected studies of the 18th, 19th, and 20th centuries.

81 HISTORY II 1 unit
American History with reference to related events in Europe and Asia.

82 MODERN ART 2 units
The major schools and artists in painting, sculpture, architecture, and design from the Romantics to the present, including illustrations from music and poetry.

THIRD-YEAR COURSES

100 ADVANCED LIFE DRAWING 2 units
The human figure, nude and draped, studied in relation to space and composition, in a variety of media.

101 PAINTING 3 units
Work from observation and imagination in all media. Still life, landscape, and figure, abstract and non-objective work. Individual assistance and group discussions.
(additional units upon arrangement)

103 SCULPTURE 3 units
Modelling and casting, work in stone and wood.
(additional units upon arrangement)

104 WORKSHOP III 3 units
Work in wood, metal, cements, mosaic, plastics toward sculptural or functional design.
(additional units upon arrangement)

105 LITHOGRAPHY, ETCHING, ENGRAVING 2 units
Traditional and experimental techniques on stone, zinc, and copper. Processing and pulling proofs on the press. Black-and-White and color.
(additional units upon arrangement)

110 ADVERTISING LAYOUT II 3 units
Continuation of No. 63. Container, package, and label design. Exploration of a wide range of techniques and technical aides.

111 LETTERING II 2 units
Study of hand lettering and type faces in relation to advertising art, book design, and packaging.

112 ILLUSTRATIVE DRAWING 2 units
Theory of illustration. Work from posed models and other sources. Analysis of illustrator's techniques and means of reproduction.

113 MAGAZINE ILLUSTRATION 2 units
Problems of advertising and magazine illustration. Work from models and photographs.

114 DESIGN FOR PAPERS AND FABRICS 2 units
Designs for wrapping and wall papers and printed textiles in accord with professional practices.

115 CERAMICS III 4 units
Advanced studies in decorations and glazes. Ceramic sculpture.

120 PHOTOGRAPHY III 4 - 8 units
Specialized applications. Introduction to advertising, documentary, portrait and press photography. Magazine illustration. Introduction to photojournalism. Individual and group problems in documentation and reportage.

122 FILM WORKSHOP 4 units
Theory and practice of 16 mm film production. Budgeting, planning, shooting and editing. (Includes Film Seminar j.)

130 WORLD LITERATURE 2 units
Novel and Drama as representative summaries of dominant philosophies. Selected presentations.

131 HISTORY III 1 unit
Political and economic history seen as a struggle of ideas.

132a PRIMITIVE AND CLASSIC ART 2 units
Presentation of representative material. The anthropological and the art-historical approach.

132b FAR EASTERN ART 2 units
Indian, Chinese, and Japanese art presented as a challenge to Western concepts.

FOURTH-YEAR COURSES

151 ADVANCED PAINTING 3 units
Continuation of No. 101.
(additional units upon arrangement)

153 ADVANCED SCULPTURE 3 units
Continuation of No. 103.
(additional units upon arrangement)

154 WORKSHOP IV 3 units
Continuation of No. 104.
(additional units upon arrangement)

155 ADVANCED LITHOGRAPHY, ETCHING, ENGRAVING 2 units
Continuation of No. 105.
(additional units upon arrangement)

160 ADVANCED ADVERTISING 3 units
Emphasis on the finished product with its coordination of illustration, lettering, type, and design.

161 ADVANCED LETTERING 2 units
Emphasis on fluency, exploration of experimental letter forms.

162 DECORATIVE ILLUSTRATION 3 units
Execution of projects for actual books and publications on the professional level.

163 MAGAZINE ILLUSTRATION 2 units
Problems in illustrating stories and articles. Magazine covers.

164 DESIGN FOR PAPERS AND FABRICS
Continuation of No. 114

165 CERAMICS IV 4 units
Continuation of No. 115. Consideration of the problems of the professional potter. Ceramic sculpture.
(additional units upon arrangement)

170 PHOTOGRAPHY IV 4 - 8 units
Advanced individual study under special instruction in selected fields of specialization to prepare student for professional photography.

172 ADVANCED FILM WORKSHOP 4 units
Continuation of No. 122.

180 THE SCIENTIFIC APPROACH 2 units
The development of science, the scientific method. The contemporary interpretation of the universe. Scientific contributions to art.

181a PHILOSOPHY 2 units
Critical presentation of idealistic and empirical schools of thought.

182b PSYCHOLOGY 2 units
Critical presentation of the Gestalt point of view against the background of behavioristic and moralistic schools of thought.

183a MEDIEVAL AND RENAISSANCE ART 2 units
Art as presentation of god-centered and man-centered reality.

183b BAROQUE ART 2 units
The struggle between emotion and reason as illustrated in the arts of the 17th and 18th centuries.

190 ART SEMINAR 1 unit
The artist and his place in society.

191 DESIGN SEMINAR 1 unit
The designer and the world of business.

Seminars 190 and 191 are designed to help the students integrate the various parts of their studies, to relate their knowledge to the practical demands of their professions, to assemble for presentation portfolios of their work, to meet with men and women practicing in their fields, and generally to adjust themselves to the points of view prevalent in the professional world outside the school.

NIGHT COURSES

Classes meet from 7 to 10 p.m., Mondays through Thursdays.

a DRAWING AND COLOR 3 units
Observational and expressive drawing. Introduction to problems of space division, the compositional use of black-and-white, color, and textures. Delineation of form through various techniques. Work from the human figure.

c PAINTING 2 units
Still life and figure arrangements. Techniques of oil, watercolor and other media. Prerequisite: Drawing.

d PAINTING 2 units
Work from observation and imagination. Individual assistance and group discussion. Prerequisite: Drawing.

e ADVERTISING ART 3 units
Current techniques in advertising art. Design, lettering, type specifications, color, illustration.

f CERAMICS 2 units
Practical shop work in the design and execution of pottery by various methods. Special problems for advanced students and practising potters. Emphasis on glazes.

h SCULPTURE 2 units
Contemporary considerations of sculptural form. Individual expression. Modern studio techniques. Work from the human figure.

i BASIC PHOTOGRAPHY 1 unit
Basic elements of camera mechanics, photographic seeing, exposure, developing and printing.

j FILM SEMINAR 1 unit
Investigation of the motion picture as an art form. The aesthetics, structure and history of film. Screening and analysis of selected motion pictures.

NOTE: The School reserves the right to change classes, instructors, schedules or to withdraw announced courses.

FACULTY

Instructors are practising artists.

BALDASSARE ARMATO — **Advertising Art**
Studied National Academy of Design, Cooper Union, Art Students' League, Beaux Arts Institute. Worked with various agencies in New York, Chicago, San Francisco. Free-lance national advertising.

ROGER TERRY BARR — **Drawing and Painting**
Studied University of Wisconsin and Mexico, Pomona, Claremont (MFA, 1949), and Jepson. Traveled and studied throughout Europe. Taught at University of California, Los Angeles. Included in "American Painting Today" Metropolitan Museum, New York 1950. Painter and writer.

DORR BOTHWELL — **Design**
Studied University of Oregon, Schaeffer School of Design, California School of Fine Arts, and in Paris. Former Head of Art Department, Parsons School of Design. Nationally known textile designer and painter.

WAYNE A. CHEZEM — **Workshop**
Studied Oregon State College, College of Arts & Crafts (MFA). Jeweler and Sculptor. National Exhibitor.

JACK DAVIS — **Drawing & Color**
Studied at University of California and in Paris. Co-Founder of Galerie 8 in Paris. Painter.

JAMES BUDD DIXON — **Graphic Arts**
Studied Mark Hopkins Institute, University of California. Painter and print maker.

RALPH DU CASSE — **Painting**
Studied College of Arts & Crafts, University of Cincinnati, California (MA 1948). Formerly taught at College of Arts & Crafts and University of California. National exhibitor, included in U. of Illinois' "Contemporary American Painting", and in "Young American Painters", Guggenheim. Awards and prizes.

JACK FAGAN — **Commercial Art**
Studied at CSFA and University of California (BA 1932). Formerly Art Director for national accounts. Typographer, illustrator and free-lance artist.

JIM FORMAN — **Illustration**
Studied at CSFA and under private instruction. Worked for national advertising accounts in New York and San Francisco. Member, Advertising Art Associates.

PAUL Q. FORSTER — **Illustration**
Studied CSFA. Taught at Stanford University, California College of Arts and Crafts, and U.S. Army Engineers in camouflage. Free-lance illustrator.

WILLIAM A. GAW — **Painting**
Studied Mark Hopkins Institute, and New York. Associate Professor and Chairman, Art Department, Mills College. Formerly Acting Director, California School of Fine Arts. Painter.

EDMOND GROSS — **Advertising Layout**
Studied California School of Fine Arts. U.S. Army Engineers: camouflage, posters, leaflets. Free-lance designer.

RUSSELL HOFFMAN — **Humanities**
Studied Universities of Chicago and California (M.A., 1953) Ph.D. thesis in 18th century critical theory and Romantic poetry.

JACK HOYT — **Drafting**
Studied CSFA. Free-lance designer.

RALPH JOHNSON — **Drawing & Painting**
Studied University of California (MA 1952). Taught Art History at U. C. Painter.

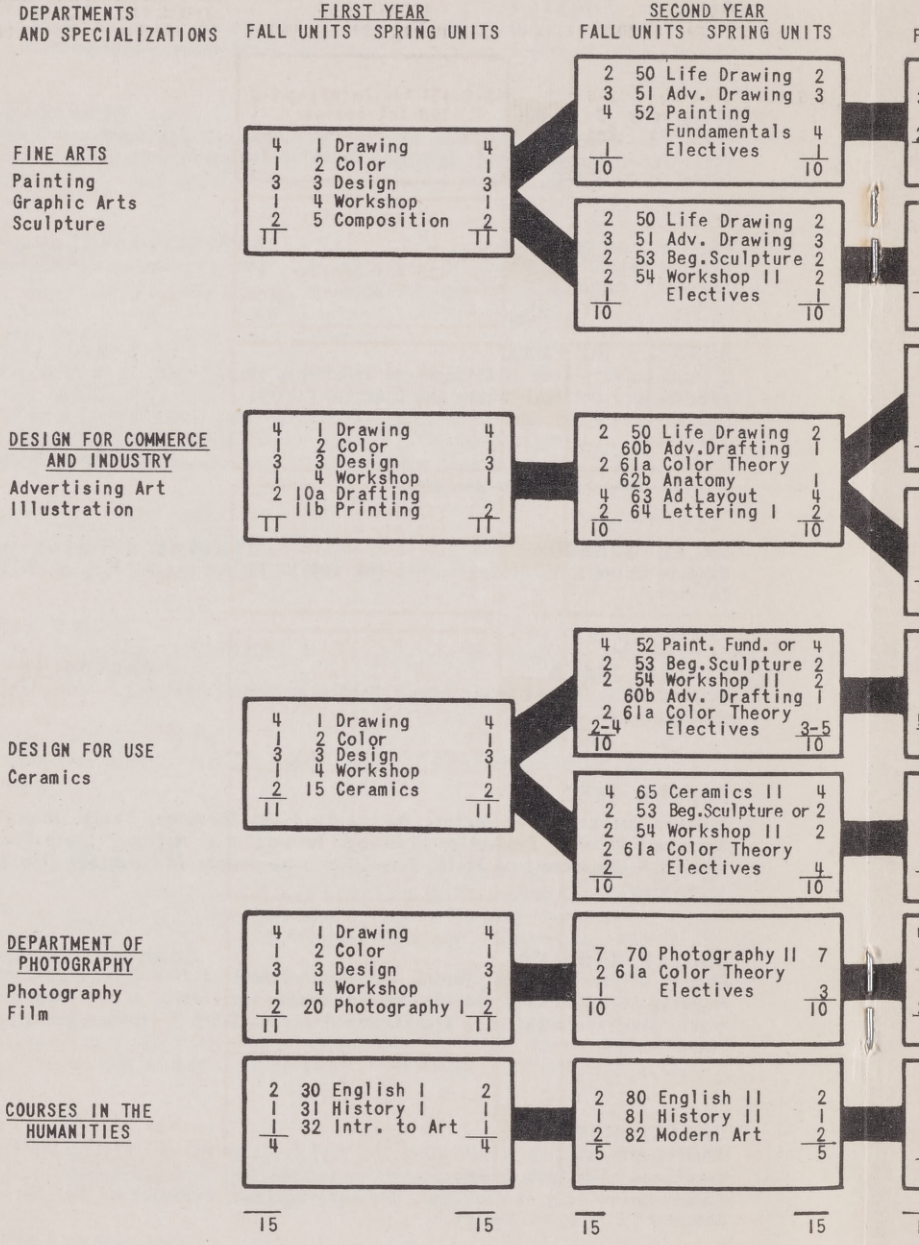
PIRKLE JONES — **Photography**
Studied CSFA. Taught Ansel Adams' Photography Workshop 1952. Free-lance photographer.

ROBERT KATZ — **Film**
Studied University of Zurich, Switzerland and Sorbonne, Paris; formerly Assistant Chief of Production Planning, International Motion Picture Division, U.S. Department of State. Free-lance photographer (documentary film and television).

SQUIRE KNOWLES — **Commercial Art**
Studied University of California, California School of Fine Arts, the Orient. Formerly Assistant City Planner, San Francisco. Art critic, Arts & Architecture. Typographic designs, Architectural Forum. Exhibit planner and free-lance designer.

ERNEST MUNDT
Studied architecture, art history and crafts, Technical University, Berlin; practiced architecture and design in Germany and Turkey. Former faculty member University of Michigan, Brooklyn College; Director of California School of Fine Arts. Sculptor.

(Continued on Page 12)


DEPARTMENTS AND SPECIALIZATIONS
FIRST YEAR
FALL UNITS SPRING UNITS
SECOND YEAR
FALL UNITS SPRING UNITS
FINE ARTS
Painting
Graphic Arts
Sculpture
4 1 Drawing 4
1 2 Color 1
3 3 Design 3
1 4 Workshop 1
2 5 Composition 2
11 11
2 50 Life Drawing 2
3 51 Adv. Drawing 3
4 52 Painting Fundamentals 4
1 Electives 1
10 10
2 50 Life Drawing 2
3 51 Adv. Drawing 3
2 53 Beg.Sculpture 2
2 54 Workshop II 2
1 Electives 1
10 10
DESIGN FOR COMMERCE AND INDUSTRY
Advertising Art
Illustration
4 1 Drawing 4
1 2 Color 1
3 3 Design 3
1 4 Workshop 1
2 10a Drafting
11b Printing 2
11 11
2 50 Life Drawing 2
60b Adv.Drafting 1
2 61a Color Theory
62b Anatomy 1
4 63 Ad Layout 4
2 64 Lettering I 2
10 10
DESIGN FOR USE
Ceramics
4 1 Drawing 4
1 2 Color 1
3 3 Design 3
1 4 Workshop 1
2 15 Ceramics 2
11 11
4 52 Paint. Fund. or 4
2 53 Beg.Sculpture 2
2 54 Workshop II 2
60b Adv. Drafting 1
2 61a Color Theory
2-4 Electives 3-5
10 10
4 65 Ceramics II 4
2 53 Beg.Sculpture or 2
2 54 Workshop II 2
2 61a Color Theory
2 Electives 4
10 10
DEPARTMENT OF PHOTOGRAPHY
Photography
Film
4 1 Drawing 4
1 2 Color 1
3 3 Design 3
1 4 Workshop 1
2 20 Photography I 2
11 11
7 70 Photography II 7
2 61a Color Theory
1 Electives 3
10 10
COURSES IN THE HUMANITIES
2 30 English I 2
1 31 History I 1
1 32 Intr. to Art 1
4 4
2 80 English II 2
1 81 History II 1
2 82 Modern Art 2
5 5
15 15
15 15

THIRD YEAR FALL UNITS		SPRING UNITS	FOURTH YEAR FALL UNITS		SPRING UNITS	MINIMUM UNITS IN PROFESSIONAL FIELDS FOR BFA PROGRAM	MINIMUM UNITS FOR CERTIFICATE OF COMPLETION
3-6	101 Painting	3-6	3-6	151 Adv.Painting	3-6		
2	105 Lithography	2	1	190 Art Seminar	1		
2-5	Electives	2-5	1-4	Electives	1-4		
10		10	9		9	80	
3	103 Sculpture and/or	3	3-6	153 Adv.Sculpt. and/or	3-6		IN CHOSEN FIELD OF PROFESSION
3	104 Workshop III	3	3-6	154 Workshop IV	3-6		
4-7	Electives	4-7	1	190 Art Seminar	1		
10		10	1-4	Electives	1-4		
			9		9	80	80
2	100 Adv. Life	2	3	160 Adv.Ad.Art	3		
3	110 Ad Layout II	3	2	161 Adv.Lettering	2		
2	111 Lettering II	2	1	191 Design Seminar	1		
2	112 III. Drawing	2	2	Electives	2		
1	Electives	1	9		9	80	
10		10					
2	100 Adv. Life	2	3	162 Decor. III.	3		
2	112 III. Drawing	2	2	163 Adv.Mag.III.	2		
2	113 Mag. Illustr.	2	1	191 Design Seminar	1		
4	Electives	4	2	Electives	2		
10		10	9		9	80	
3	104 Workshop III and/or	3	3-6	154 Workshop IV and/or	3-6		ADDITIONAL ELECTIVES IN ANY FIELD
2	114 Design for Paper + Fabrics	2	2-4	164 Adv. Fabric Design	2-4		
5-8	Electives	5-8	1	191 Design Seminar	1		
10		10	0-6	Electives	0-6		
			9		9	80	34
4	115 Ceramics III	4	4	165 Ceramics IV	4		
3	103 Sculpture or	3	1	191 Design Seminar	1		
3	104 Workshop III	3	4	Electives	4		
3	Electives	3	9		9	80	
10		10					
4-8	120 Photography III and/or	4-8	4-8	170 Photo. IV and/or	4-8		
4	122 Film	4	4	172 Advanced Film	4		
2-6	Electives	2-6	1	190 Art Seminar or	1		
10		10	1	191 Design Seminar	1		
			0-4	Electives	0-4		
			9		9	80	
2	130 World Lit.	2	2	180 The Scientific Approach	2		
1	131 History III	1	2	181a Philosophy			
2	132a Primitive and Classic Art			182b Psychology	2		
	132b Eastern Art	2	2	183a Medieval and Renaissance Art			
5		5		183b Baroque Art	2		
			6		6	MINIMUM TOTAL ACADEMIC UNITS FOR BFA PROGRAM 40	ART HISTORY COURSES NO. 32 AND 82 6
15		15	15		15		
						MINIMUM TOTAL UNITS FOR BFA DEGREE 120	MINIMUM TOTAL UNITS FOR CERTIFICATE 120

FACULTY - Continued

JOAN JOCKWIG PEARSON — **Ceramics**
Studied arts, crafts and education, Syracuse University and New York State College of Ceramics, Alfred University. Former faculty member, Alfred University and Rochester Institute of Technology. National exhibitor. Potter.

RALPH PUTZKER — **Painting and Art History**
Studied art and anthropology at University of California (MA 1952). Taught University of Michoacan, Mexico, and U.S. Army. Painter.

FREDERICK W. QUANDT, JR. — **Photography**
Studied San Francisco Junior College and CSFA. Photographer, U.S. Army Air Force. Free-lance photographer.

ZYGMUND SAZEVICH — **Sculpture**
Studied California School of Fine Arts, and in Europe. Faculty member, Mills College. Bas-reliefs for federal post offices. Sculptor.

JACK SPICER — **Humanities**
BA History, MA English 1948, University of California. Taught University of Minnesota, University of California. Poet.

TED TOROSIAN — **Lettering**
Studied at Chicago Art Institute and under private instruction. Taught at Institute of Design, Chicago. Member, Advertising Art Associates.

JAY WERLHOF — **Humanities**
Studied University of California (M.A. 1952). Formerly taught history at U.C. Special interests in the cultural aspects of European and American history.

ADRIAN WILSON — **Printing**
Printer and book-designer. Frequent winner of the "50 Best Books of the Year" award of the American Institute of Graphic Arts.

Leading artists prominent in their fields augment the faculty as guest instructors. Ansel Adams (Photography); M. Halberstadt (Photography); James Hansen (Illustration); others to be announced.

SCHOLARSHIPS

The educational services of the School to student and community are recognized generously by distinguished citizens who have established funds for scholarship purposes. Awards are made each year by the President and Board of Directors of the San Francisco Art Association. Application forms will be sent by the Registrar on request. Scholarships are awarded at the close of each spring term for the following school year.

Honor Scholarships

Students of outstanding ability are selected annually for unconditional tuition awards.

High School Scholarships

A limited number of tuition awards offered through competition; open to all high school students. High schools are sent detailed information early in the spring.

Junior College Scholarships

A limited number of tuition awards offered through competition; open to junior college students. Announcements sent early in the spring.

Agnes Brandenstein Memorial Scholarship

Founded in 1950 by the family and friends in memory of the late Miss Agnes Brandenstein; awarded in the field of Ceramics.

Virgil Williams Scholarship Fund

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

Adelaide Lewis Scholarship Fund

Founded at the bequest of the late Adelaide Lewis.

James D. Phelan Scholarship Fund

Founded at the bequest of the late Senator Phelan.

Anne Bremer Memorial Scholarship Fund

Founded by the late Albert M. Bender and other friends of the School in memory of Anne Bremer, California artist and member of the San Francisco Art Association.

Abraham Rosenberg Scholarship Fund

A bequest by the late Abraham Rosenberg enables the Board of Directors of the San Francisco Art Association to award special scholarships "to worthy students of said Association."

Worthy and promising students are given opportunity to earn their tuition by performing certain services for the school.

PRIZES

Gertrude Partington Albright Award
Given annually to the outstanding student in drawing.

The Robert Howe Fletcher Cup
For outstanding merit to an undergraduate student as an honorary award each year; the student's name engraved on the cup.

I.N.Walter Sculpture Prize
From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

GENERAL INFORMATION

Calendar

FALL TERM	1954-1955
Registration opens	August 16, 1954
Labor Day	September 6
Opening Date	September 7
Armistice Day	November 11
Thanksgiving	November 25- 26
Christmas recess	Dec. 21, 1954- Jan.1, 1955
Resume School	January 3
Closing Date	January 24

SPRING TERM	
Registration opens	January 17, 1955
Opening Date	January 31
Washington's Birthday	February 22
Easter recess	Week preceding Easter
Resume school	Monday after Easter
Memorial Day Holiday	May 30
Closing date	June 10
Opening of Annual Student Exhibition	June 19

SUMMER SESSION	
Registration opens	June 6
Opening date	June 27
Independence Day	July 4
Closing date	August 5

FACILITIES

LIBRARY
The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West.

GALLERY
A large exhibition gallery is used regularly for displays of general and student interest.

SOCIAL HALL
A recreation hall is available for student and School activities.

CAFETERIA
Lunch, and recess refreshments are served at reasonable prices in the School restaurant.

STORE
The School operates a supply store for the convenience of its students.

LOCKERS
Lockers are rented to students by the term. Padlocks are available for a refundable deposit. (See Regulations and Fees, Page 16.)

Entrance Requirements

Graduation from high school or evidence of special talent and serious purpose. Credit students transferring to this School must submit transcripts of previous training at the time of enrollment.

Veteran Students

Students who plan to enroll under the G. I. Bill of Rights, are required to submit authorization from the Veterans Administration.*

Veterans planning to enter training under Public Law 550 (Korean Conflict) should contact the Registrar in regard to enrollment procedure.

Questions regarding subsistence allowance, change of status, etc. are handled directly by the local Veterans Administration, 49 - 4th Street, San Francisco 3.

Foreign Students

The School has been approved by the Secretary of Labor, Bureau of Immigration, Washington, D.C. as an institution of learning for "non-quota immigration students" in accordance with the Immigration Act of 1924. Applications for admission should be addressed to the Registrar of the School.

*In cases where necessary documents are not submitted at time of registration, students are required to pay fees as quoted on page 16, which fees are refundable on presentation of the proper authorization.

Regulations

Enrollment commits the student to act in accordance with the following regulations: Students shall be in the studios or classes for which they are registered during their scheduled class hours. Any student arriving more than fifteen minutes late will be marked absent unless he brings an excuse slip from the registration office. Three late slips constitute an absence.

Students may request schedule changes during the first week of term, without charge. No schedule changes are possible after the first three weeks of each term.

Students enrolling after the first three weeks of term may not receive academic credit for a course without special arrangement through the Director. In the case of illness, or for other excusable absence, work may be made up only with the permission of both instructor and Director.

Students shall report without delay to the registration office all absences and irregularities of attendance.

The limits of recess periods (10:40 - 11:00, 2:40 - 3:00, 8:40 - 9:00) shall be observed strictly.

The School reserves the right to transfer or dismiss students whose work or conduct is found by the School to interfere with policies of operation.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises one week after the close of any term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.

For regulations concerning tuition and other fees, see pages 18 and 19.

TUITION AND FEES

Information: All fees are payable in advance. Students must advise the School at time of enrollment of the method of payment desired. (All enrollments are considered to be for duration of term unless otherwise noted on registration card.)

REGISTRATION AND OTHER FEES per term

Registration	
For new students enrolling for credit	$5.00
For old and non-credit students	$3.00
Late Registration	$10.00
(Charged after first week of each term. Veterans: This fee not chargeable to the V.A.)	
Schedule Changes	$1.00
Locker Rental (according to size)	$1.50, 2.50, 3.00
Padlock Deposit (refundable)	$1.50

TUITION: DAY OR NIGHT

Credits Per Term	Advance Payment for 18-week term	Deferred Payment every four weeks
18	$187.00	$62.00
17	182.00	61.00
16	178.00	60.00
15 Normal full-time schedule	173.00	58.00
14 Minimum full-time schedule	168.00	56.00
13	162.00	54.00
12	155.00	52.00
11	148.00	49.50
10	141.00	47.00
9	134.00	44.00
8	127.00	41.00
7	120.00	38.00
6	112.00	35.00
5	102.00	32.00
4	90.00	29.00
3	76.00	24.00
2	59.00	18.00
1	31.00	9.00

ADVANCE PAYMENT PLAN:

Registration and studio fees, as well as 20% of term tuition (non-refundable and non-transferable) are required at time of enrollment. Balance of tuition is due within thirty days of start of term. *

Cancellation schedule for students on advance payment plan:

From date of enrollment, if student attends

2 weeks or less ..... he is liable for 20% of full term tuition
2 to 3 weeks ..... he is liable for 40% of full term tuition
3 to 4 weeks ..... he is liable for 60% of full term tuition
4 to 5 weeks ..... he is liable for 80% of full term tuition
5 weeks plus ..... he is liable for 100% of full term tuition

DEFERRED PAYMENT PLAN:

Registration and studio fees (for the whole term) and tuition for the first four weeks are payable at time of enrollment. Subsequent tuition payments are due at beginning of each 4-week period. All payments under this plan are non-refundable. Students enrolled under this plan must notify the Registrar when discontinuing their studies, otherwise they are liable for remaining installments.

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*Attention is drawn to (1) the economic advantages of the Advance Payment Plan, (2) decrease in rates as class periods per week are increased.

ATTENTION ALL STUDENTS:

If training is interrupted for any reason, the Registrar must be notified in writing at once. Unless such notification is received, the student shall be responsible for payment of tuition and fees for the full term.

STUDIO FEES

Studio fees cover extra-tuition costs for materials and/or models supplied by certain classes. Studio fees shall be paid in advance. They are non-refundable and non-transferable. Studio fees are stated for each credit unit per term.

DAY COURSES

Class		Studio Fee	Maximum Supply Allowance for Veterans (for the whole course, unless otherwise noted)
1, 51	Drawing	$ 1.00	$25.00
2	Color	none	$12.50
3	Design	none	$25.00
4, 54, 104, 154	Workshop	$ 6.00	$ 6.00 per credit unit
5	Composition	none	$10.00
10a, 60b	Drafting	none	$20.00
11b	Printing	$21.00	$ 5.00
15, 65, 115, 165	Ceramics	$ 9.50	$15.00 for 2 credit units, $ 5.00 for each add'l. unit
20, 70, 120, 170	Photography	$ 8.50	$22.50 per credit unit
30, 80, 130	English	none	$10.00
31, 81, 131	History	none	$10.00
32, 82, 132, 182	Art History	none	$10.00
50, 100	Life Drawing	$ 4.00	$15.00
52	Painting Fundamentals	$ 2.00	$100.00
53, 103 153	Sculpture	$ 6.00	$20.00 per credit unit
61a	Color Theory	none	$20.00
62b	Anatomy	none	$ 7.50
63, 110, 160	Ad. Art	none	$25.00

Class		Studio Fee	Maximum Supply Allowance for Veterans (for the whole course, unless otherwise noted)
64, 111, 161	Lettering	none	$35.00
101, 151	Painting	$ 3.00	$25.00 per credit unit
112, 162	Illustration	$ 4.00	$15.00
113, 163	Mag. Illustration	$ 4.00	$15.00
122, 172	Film	$ 8.50	$45.00
105, 155	Lithography	$ 3.50	$30.00
114, 164	Design for Paper and Fabric	none	$20.00
180	Science	none	$10.00
181	Philosophy	none	$10.00
182	Psychology	none	$10.00
190	Art Seminar	none	$ 5.00
191	Design Seminar	none	$25.00
a	Drawing and Color	$ 2.00	$30.00
c, d	Painting	$ 3.00	$50.00
e	Ad. Art	none	$25.00
f	Ceramics	$ 9.50	$15.00
h	Sculpture	$ 6.00	$40.00
i	Photography	$ 8.50	$22.50
j	Film	$ 8.50	$ 5.00

Grades, Credits, Certificates, Transcripts

Student work is graded as follows:

A = excellent
B = good
C = fair
D = poor
E = incomplete
F = failing

The grade of E is given if a student for good reason has been unable to complete at least two thirds of the expected term work. If he satisfactorily makes up the missing work during the following term, the grade will be changed accordingly without penalty. If he fails to do so, the grade will be changed to F.

Full credit units shall be granted to students whose attendance record shows no more than three unexcused absences in a weekly class period per term.

Grades, Credits, Certificates, Transcripts (continued)

One credit unit is given (1) for each lecture hour per week (requiring two hours of study), (2) for each three-hour class period, and (3) for each three hours of required outside work, if carried for a whole term (18 weeks) with a minimum grade of C. No student shall carry more than 15 units per term without permission of the Director. Credit units are recognized by other institutions of higher learning and are transferable.

New students enrolling in Fall, 1954 or thereafter will be granted the Certificate of Completion after fulfilling the requirements of four years' full-time study or 120 units of credit.

Students enrolled prior to Fall 1953 have worked under different regulations. Evaluation of their standing available through Registrar.

The student registered for credit is entitled to a Transcript of Record when he leaves school.

Activities

STUDENT ASSOCIATION

This independent student group elects its officers each term. Activities include exhibitions, dances, and round table discussions. Association membership entitles the student to reduced rates for various events in the Bay Area.

EMPLOYMENT

The Student Association, in cooperation with the School, places students in contact with prospective employers.

HOUSING

Available living quarters are posted on the students' bulletin board. The School does not maintain residence accommodations.

CALIFORNIA SCHOOL OF FINE ARTS

800 CHESTNUT STREET
SAN FRANCISCO 11
ORdway 3-2640

Maintained by the San Francisco Art Association
(a non-profit corporation)

Approved by the State of California and the
Veterans Administration under
Public Laws No. 16, 346 and 550.

Administration

Ernest Mundt, *Director*
Daniel L. Boyd, *Administrator*
Geraldine Boyd, *Accountant*
Janine Bailey, *Registrar*
Angela Kinkead, *Night Secretary*
Lillian Still, *Receptionist*
Howard Andron, *Purchasing Agent & Store Manager*

Officers and Directors, San Francisco Art Association

Selah Chamberlain, Jr., *President*
John E. Cushing, *First Vice-President*
Ellen Bransten, *Second Vice-President*
Mrs. Turner McBaine, *Secretary*
William W. Crocker, *Treasurer*
Robert O. Bach
Mrs. Arthur B. Dunne, *(ex-officio)*
Hector Escobosa
F. P. Gallot
Donald M. Gregory
Prentis Cobb Hale, Jr.
George D. Hart
Francis V. Keesling, Jr.
Charles Kendrick
Mrs. Clarence Lindner
F. M. McAuliffe
Mary Navratil
Richard O'Hanlon
David Park
Frann Spencer Reynolds
Nell Sinton
Eldridge T. Spencer
Gurdon Woods
Nealie Sullivan, *Executive Secretary*